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INDIAN NOTES



FALL 1972 • VIII Nº4



MUSEUM OF THE AMERICAN INDIAN

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CARVED SPIRIT MASK

Showing a woman with land otters on her cheeks, land spirits on her forehead, and frogs on either side. The eyebrows are inlaid copper, and two Russian trade buttons provide the eyes.

TEINGIT, Alaska
MAI/HF 9/7989

Inv. 1825
H: 13 inches

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Unless otherwise indicated, all photographs are by Carmelo Guadagno, Staff Photographer.



Diane Amussen, Editor
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LOOKING AHEAD

This is our last issue of the year, and it's time to take stock. Where should *Indian Notes* go from here?

In our first four issues we have been experimenting. Should our articles be more scholarly or less so? heavy or light? or a little of both? What kinds of things are our readers most interested in?

Our format is being redesigned and our next issue will look different. But the contents will not change so quickly. We are working to reach a balance between scholarly articles and topical ones, and we hope to bring you more news and gossip of the Museum and its Research Annex. Our focus will continue to be primarily the Museum and its activities.

This is the end of our first year, but we are still very much at the beginning, and we welcome suggestions.

What articles would *you* like us to do?

The Editor



MEMBERSHIP — THE END OF THE FIRST YEAR

Carla O'Rorke

Membership Secretary

In October 1971 the Museum introduced its membership program, and the public response has been enthusiastic and widespread. In the last year 578 members have enrolled from 39 states, the Canal Zone, Canada, the Dominican Republic, England, France, Germany, Mexico, and Puerto Rico.

The membership program as such has provided the funds and the impetus for a number of additional activities that have been of great benefit to the Museum and its visitors:

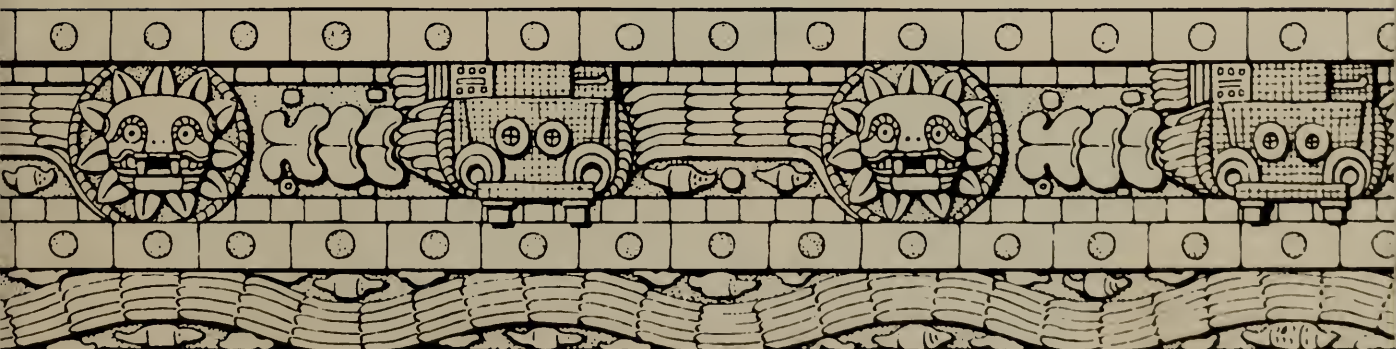
- ★ Quarterly publication of *Indian Notes*, which was revived in January and completes its first year with this issue;
- ★ Acoustiguide, a recorded tour of the Museum which has become a favorite with individuals and school groups alike;
- ★ New Exhibit Leaflet Series, the first of which will accompany

Visions of Mortality (see pp. 129-30); others will follow.

In addition, the membership program has acted as a catalyst for further funding from the New York State Council on the Arts, to enable the Museum to provide docent services for school groups, etc.

Charter members who joined during October, November, or December of 1971 all have the expiration date of December 31st. The staff and trustees are delighted with the response so far, and take this opportunity to urge these members to renew at this time and continue their association with the Museum as the program expands. They also suggest that you consider giving a Museum membership as a Christmas gift.

Everyone benefits from the sense of closer participation in the Museum's activities that membership brings.



Carved stone frieze

Teotihuacan, Mexico

THOSE CATLINITE PIPES

Most collectors of Indian ethnology are familiar with pipe bowls and related objects carved from a fine-grained stone known as catlinite. Found primarily in Minnesota at the famous Pipestone quarry, this red-colored indurated clay has been worked for centuries in a variety of shapes, usually simple L-shaped, T-shaped, or combined forms; some include elaborately modeled human heads, figures, and animal effigy designs carved in the round.



Catlinite knife carved by Ben Wesman (11/5004). L: 12¼ in.

Occasionally an exotic style is encountered — quite individual in form — which involves intricately carved and incised designs; these are most frequently in the shape of a tomahawk, an eagle claw clutching an egg, a fish, or related forms. The origin of these designs is not well understood.



Two examples of catlinite carving by Daniel Weston (*right*, 13/7174; *far right*, 23/1174), both 6½ inches long

Recently, through the courtesy of Byron Harvey, a letter has come to light which may be of some interest in tracing this work to its source. It follows:

Flandreau, South Dakota

May 19, 1897

Mr. S. M. Brosious
White Cloud, Kansas

Dear Sir:

Yours of the 7th and 10th at hand, and should have been answered sooner, but I was sometime getting the exact names of the parties who made those stone-work.

All of the "claw work" was made by Daniel Weston, and those "paper weights and hatchet pipe" by John Wells, and the knives by Ben Wesman, all of whom are Flandreau Indians. (Sisseton Sioux.)

I made great effort to get the Indian name of each person, but failed to do so, as the english names doesn't correspond with Indian work.

Hoping you are well.

I remain yours respectfully,

D. H. Roubidoux

Daniel H. Roubidoux was a well-known trader and agent in the Northern Plains country in the latter part of the 19th century.

— F. J. Dockstader



GRANTS RECEIVED BY THE MUSEUM

The following grants have been received during 1972:

Travel Exhibit, 500 Specimens: The Museum has been awarded a matching grant from the National Endowment of the Arts to enable it to select and organize *Indian Art of the Americas*, an exhibit that would encompass art of North, Central and South America of both pre-Columbian and historic periods. Some 300 prehistoric and 200 ethnographic objects, selected by tribe and subject, would present the esthetic accomplishments of the Amerindian over the past three thousand years.

Applications are being prepared to obtain additional funds to make the exhibit available on loan to museums and institutions throughout the United States and possibly outside the country.

Conservation: A matching grant from the National Endowment of the Arts covers four projects: emergency treatment and consultation to control known causes of deterioration; technical consultation preliminary to the establishment of a Conservation Laboratory; implementation of a long-range conservation treatment program through the funding of a staff position of Conservator, and the acquisition of basic laboratory equipment; assessment of the renovation needs of the Research Branch, with reference to the installation of full climate controls.

This program will give the Museum the means by which it may begin to develop a comprehensive long-range conservation program.

The New York State Council on the Arts has awarded the Museum a three-part outright grant: salary for two trainees in the docentry program; additional funds to allow completion of the slide kit program (see *Indian Notes* 8:66); funds to enable the Museum to mount the *Naked Clay* exhibition at the New York Cultural Center (*Indian Notes* 8:76-77 and 111).

— Shirley D. Curson, Administrative Secretary



Engraved Ivory Panel

Eskimo, Alaska



At the *Naked Clay* opening (left to right): Lewis Krevolin, Daisy Marks, Mario Amaya, Director of the New York Cultural Center, and Frederick J. Dockstader (photo by Cosmo Photographers, courtesy of the New York Cultural Center).

NAKED CLAY

As reported in the last issue of this magazine, *Naked Clay: 3000 Years of Unadorned Pottery of the American Indian* was organized by the Museum as a traveling exhibition, with the aid of grants from the National Endowment of the Arts and the New York State Council on the Arts. The premiere showing was held at the New York Cultural Center from October 4th through November 26th.

The beautiful installation was designed by the staff of the Cultural Center to show the pottery by geographical area, corresponding to the catalogue layout. The pottery was displayed against a background of vegetal-dyed Navajo rugs loaned specially for the premiere New York showing by Mrs. Sallie R. Wagner of Santa Fe and Mrs. Joseph Matthews. The rugs reflect the earth colors of the pottery and represent the earliest period (1936-1945) of this revival style from Wide Ruins, Arizona.

The *Naked Clay* catalogue contains a particularly valuable illustrated section on the manufacture of Indian pottery; an individual photograph of each vessel in the show; a general introductory text by Dr. Frederick J. Dockstader, and an extensive discussion of techniques employed by Amerindian potters by Lewis Krevolin, a professional potter who helped to organize the show. An excellent reference source, this 76-page catalogue is available from the Museum for \$3.50.

After the New York showing, it is anticipated that *Naked Clay* will travel throughout the United States for two to three years. To date, 26 colleges, universities and museums have requested the show, which will start its tour at the Cranbrook Academy of Art in Michigan in January.

LOAN REPORT — 1972

The Museum's loan program is an important way of using our collections for the maximum public benefit. During the past year it has been very active, as growing public interest in Indian material has resulted in an increase in loan requests. In 1972 the Museum made a total of 26 loans, and three more are in preparation for the end of the year. These loans vary greatly in size and content: the largest included 138 items; the smallest, one. Material from virtually every area of the Western Hemisphere has been represented, including both pre-Columbian and contemporary objects, and these range in size from a tiny bird-bone awl to an eleven-foot wooden housepost.

Attendance figures are necessarily incomplete since many loans are currently on display, but about one-third of our borrowers have reported to us — and so far a total of 200,000 people have seen the Museum's loan materials this year.

Major loans of the year are:

The Walker Art Center, of Minneapolis, is currently presenting a show of North American Indian art from the historic period, *American Indian Art: Form and Tradition*. Up to 900 objects are on display, of which 138 are from the Museum of the American Indian; these include painted buffalo hides, False Face masks, ivory carvings, Navajo blankets, and many other items.

The Farnsworth Library and Art Museum of Rockland, Maine, has recently completed its exhibition *Arts and Design of the North American Indian*, which included 98 items from our collections. The exhibition featured both archeological and ethnological material. Among the former were pottery vessels, stone and bone tools and ornaments. Ethnological materials included baskets, pipes, Navajo blankets and costumes.

The Katonah Gallery, of Katonah, New York, featured *Northwest Coast Indian Art* in its spring 1972 exhibition. Eighty-eight objects from the Museum's collections formed the major portion of the exhibition — among them carvings, baskets and textiles.

The Watson Gallery of Wheaton College, in Norton, Massachusetts, presented *Pre-Columbian Art from Colombia, Ecuador and Peru* in the

spring of 1972. The 54 items from our collections comprised the entire exhibition: pottery, Peruvian textiles, stone carvings and bronze and silver implements were included.

The University Museum of the University of Pennsylvania, in Philadelphia, borrowed 23 items for its spring exhibition of Caribbean archeology. The loan included many stone forms typical of the Caribbean cultures.

Other loans of the year include:

Art-on-Tour, Scarsdale, New York
Belport-Brookhaven Historical Society, Belport, New York
Bronxville Public Library, Bronxville, New York
Brooklyn Diocesan Television Center, Brooklyn, New York
Bruce Museum, Greenwich, Connecticut
Emily Lowe Gallery, Hofstra University, Hempstead, New York
Elizabeth Seton College Library, Yonkers, New York
Fordham Library Center, Bronx, New York
Goddard-Riverside Community Center, New York, New York
Guild Hall, East Hampton, New York
Heritage Museum, Bronx, New York
Long Island Historical Society, Brooklyn, New York
Museum of Contemporary Crafts, New York, New York
Museums Collaborative, New York, New York
New Jersey State Museum, Trenton, New Jersey
New York State Museum, Albany, New York
School of Visual Arts, New York, New York
Seton Hall University, South Orange, New Jersey
Society of the Four Arts, Palm Beach, Florida
Stadtische Kunsthalle Dusseldorf, Dusseldorf, Germany

— *G. Lynette Miller, Registrar*

NEW TRUSTEES

The Museum is pleased to announce the election, on October 24th, of two new members to the Board of Trustees — Dr. Marietta L. Sackler and Dr. John C. Ewers. Dr. Sackler is a practicing psychiatrist and Dr. Ewers is Senior Anthropologist at the Smithsonian Institution. Both Dr. Sackler and Dr. Ewers have been long-time friends of the Museum, and we are delighted that they have consented to serve.

KIOWA BUFFALO MEDICINE BUNDLES

Some Field Notes on Their Use

M. R. Harrington

The following is another unpublished manuscript from the Museum's archive, written in 1912. Dr. Harrington was on the staff of the Museum primarily as a collector and curator, but became equally well known for his numerous writings. Even today, some fifty years later, his observations are pertinent. His sharp observation, perceptive intelligence, and ear for subtle nuances of Indian languages have provided us with a body of manuscript material which will take many years to examine and record. Many of his notes are probably not publishable, due to their fragmentary nature; but others, such as the one that follows, are in themselves complete studies.

Over the rolling prairies and hills near Anadarko, Oklahoma, may be seen today scattered cabins, each with its stoutly built arbor for shade, and some with stables and outbuildings, while now and then the eye encounters the white conical form of the old-time tipi, surmounted by its sheaf of crossing lodge-poles. Such are the present homes of the Kiowa Indians. Here they cultivate, with inexperienced hands, their little farms, or eke out a precarious living from the renting of these lands to others. But it was not so many years ago that their name was familiar throughout Texas far down into Mexico, and they even carried their raids into Kansas and more northern regions. A typical tribe of the Plains, they are thought to have found their way to their present habitat from a former home in the regions now included within the boundaries of Montana and Idaho. Their language, as far known, constitutes an independent linguistic stock. A valuable study of their history and general ethnology, by James Mooney, may be found in the *Seventeenth Annual Report of the Bureau of American Ethnology* under the title "A Calendar History of the Kiowa."

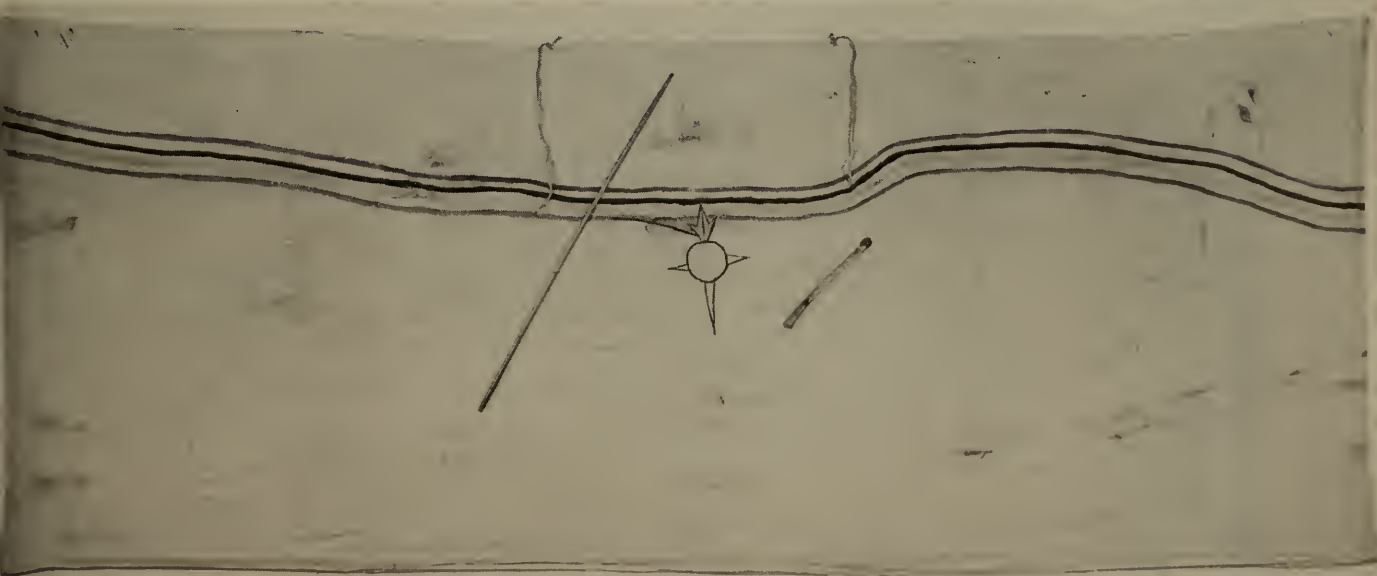
As might be expected from their constant contact with the white settlers within the last decade, the customs of their forefathers are rapidly falling into disuse and oblivion, especially among the younger generation; nevertheless many of the older people are quite conservative, and their veneer of modern culture is very thin. Dwelling, clothing, utensils, and implements may all show the handiwork of the European, but at heart the old-time warrior or matron is still an Indian and a Kiowa.

This is well brought out by the tenacity with which they still cling to the fetishes, bundles, and other sacred things remaining from the old days.

Among most other tribes in a similar stage of acculturation it is frequently possible by proper persuasion and explanation, or by the free use of money, to get for safekeeping even the more important objects of this class; but not so among the Kiowa! It was only with the greatest difficulty that a few sacred objects were finally collected.

Inquiry brought out the fact, afterward verified by reference to Mooney's work, that several distinct grades or classes of sacred objects exist among the Kiowa. First of these is the tribal fetish called the *Taíme*, a small figure of stone said to represent the human form, or at least the human head and shoulders. This was exposed only at the Annual Sun Dance, which was last held in 1889. In 1890 the government troops stopped the preparations for the dance, since which time the rawhide case containing the image has rarely if ever been opened. It now hangs on a pole at the back of a sacred tipi which is never left unguarded. The containing case is wrapped in a Navajo blanket, and the resulting bundle may be seen attached to its pole at the back of the tipi shown in the photograph. The tripod showing some distance back of the tipi is intended to support the pole and its precious burden from touching the ground when lowered.

Emaan, the present keeper, will not permit a stranger to even view the outer coverings at close range, and I think she would rather sell her life than the *Taíme* intrusted to her care. It may be significant, however, that



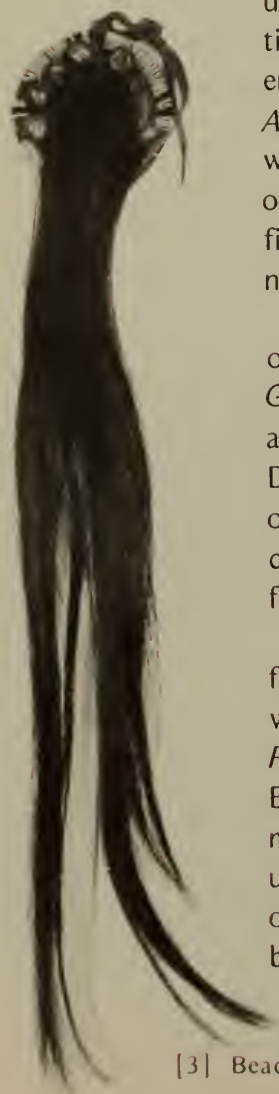
[2] Painted muslin war medicine cloak, war whistle, and pipe tamper (2/2567). 33 x 86 in.

she reluctantly left a missionary meeting beneath her own arbor to officiate as priestess while my interpreter paid his respects to the tribal "medicine." Mooney (p. 238 *et seq.*) gives quite an account of this fetish and several other sacred objects of the Kiowa.

I also learned that there are ten (some say eleven or twelve) very important sacred bundles, kept by as many priests, and called *Adlbeaya*, rendered as "Many Scalps," or *Talióka*, interpreted as "grandparent." These are profusely hung with scalps and are said to each contain a substance or object representing a portion of the body of the Sun Boy, who may be called the Kiowa culture-hero. I saw two when I visited the great Kiowa camp on the Washita, near Stinking Creek, west of Anadarko, where the tribe had collected for the summer Ghost Dance, their scalps waving in the wind as the old priests carried them through the camp. I also observed that the priests were about the only persons in camp who still used tipis — it was a great city of wall-tents of modern form. Near these tipis were seen the frames of numerous votive sweat-houses, each one erected by some individual who wished to obtain the favor of the *Adlbeaya* by means of a special ceremony in its honor, in which a pipe was smoked and the "medicine-sweat" taken. It was found impossible to obtain any of these bundles for the collection, and it was even difficult to find an interpreter who would risk his standing in the tribe by trying to negotiate for one.

Mooney mentions another sacred image, formerly owned by the Kiowa, of which I heard nothing during my visits among the Indians. This was the *Gadómbitsoñhi*, or "Old Woman under the Ground," which was small, and represented a woman with flowing hair. It too was used in the Sun Dance, but was stolen some years ago, and never found again. Several other minor "medicines" were known to the tribe, such as the bundle called *Sapoldai*, or "Owl Medicine"; and the Peyote Rite has many followers.

Having briefly mentioned the sacred objects of the Kiowa that we found it impossible to secure for the collection, we will now turn to others which we were fortunate enough to obtain. Chief of these is the *Padái* or *Padoi*, other names being *Kadldai*, and *Tápadldai*, but generally called Buffalo Medicine in English. For some time I had been hearing of a mysterious object or class of objects known by these names, but it was not until I visited the great Ghost Dance camp of 1909 that the chance to see one presented itself. It was about noon, and the great camp was sweltering beneath the burning July sun, when Anđali, my interpreter, and I



[3] Bead and bell decorated shield medicine scalp (2/2140). L: 26 in.

stopped to question some Kiowas lying at ease beneath an arbor. Our object had barely been explained when a tall warrior of impressive mien informed us that he had something he thought we would like to see. Leading us into his tipi, he took down a bundle hanging from a pole at the back, or west, side, and started to open it. The stifling heat within the lodge seemed to make him think better of it, however, so he escorted us out to the breezy shade of the arbor again, and there sat down and opened his bundle. After a time he reverently drew forth a bunch of buffalo tails, decorated with hawk feathers, and hung with hoof sheaths and little brass bells — the Buffalo Medicine! Picking up a pinch or two of dirt from the ground, he put it into his mouth, and then began a curious performance. Slowly and solemnly he began to shake the bunch of tails, while the hoofs rattled and the bells jingled to every movement. Suddenly a very bovine grunt was heard and I looked at him in surprise, almost doubting that he could have produced it. But he rapidly followed it with grumbling roars and movements in imitation of a buffalo bull, ending with a guttural cough, then deliberately spat upon the cover of the bundle. His spittle was colored red with earth paint. After more roarings and grumbings he spat again, and this time his spittle was *yellow*. Yet so far as I could see he had put nothing in his mouth but common dirt. This was my introduction to the mysteries of the Buffalo Medicine.

Our host did not wish to sell his "medicine," he had merely shown it as an accommodation. It had brought him many horses and other gifts for doctoring the wounded in times past, and he did not feel as if he could let it go. But later we succeeded in getting a double Buffalo Medicine from Setzidlbe, or Dangerous Bear, and later another from an Indian living near Rainy Mountain by the name of Eonhapo.

The case, *beim'kai*, containing Setzidlbe's "medicines" is comparatively new. It is an envelope of parfleche, some 15½ inches long by 8½ inches wide, and is provided with a flap which folds down about 3 inches. It is painted all over with reddish earth paint, except the center of the front, which bears a yellow circle about 4½ inches in diameter. This is provided with a blue central spot, and blue border, and the edge of the flap is also blue. The back of the envelope bears a similar circle, but in this the central spot is red. Such circles are emblems of the Buffalo Doctors, whose shields bore the same design.

The first of the medicines produced from this case seems to be composed of three or four buffalo tails, or rather the tassels of buffalo tails tied together at the proximal end with buckskin painted red, and held in place with reddened buckskin thongs. With the tails are also tied a bunch of buffalo wool and a small eagle feather, while attached to the



[4] Buffalo medicine pouch and its contents (2/2575). Pouch: 10 x 15 in.

thongs are two large bunches of hawk feathers, ragged with age; a little bundle tied up in buckskin; a brass bell of the sleigh-bell type; four smaller brass bells; and a few hoof sheaths, probably of the deer, strung on buckskin thongs. All show a tinge of reddish pigment, and all are redolent of the aromatic root these people use for incense and perfume, which seems to be some variety of *Angelica*. The whole object measures about 17 inches in length.

The second "medicine" is similar, except that it is longer — 20 inches, has no small bundle, and is provided with more rattling hoof sheaths than the first. The largest bell is shaped like a dinner bell instead of being spherical, as in the first case, and the hawk (or owl) feathers are newer. There were also in the bag a small catlinite pipe of simple form; a stick of "medicine wood" rubbed with red, 5 inches long by about 1 inch in diameter; a braid of sweet grass nearly 21 inches long; a fringed buckskin bag of yellow paint which seems to have some admixture of herbs, and is decorated with a beadwork design representing a hand; two little buckskin packages containing bells and hoof sheaths which have dropped off the medicine; and an ordinary white handkerchief containing an herb mixture and a piece of the Indian incense or perfume, angelica (?) root. The

"medicines" were kept in the case with their "heads" or handle ends toward the left. The whole outfit is numbered 2/2575 [4].

The third "medicine," obtained from the other Indian, was much larger, containing seven tails, but all the hoofs and bells were missing, and there were no accompanying objects or case; only the tails and feathers were left (2/2578) [8].

Two versions of the legend accounting for the origin of the Buffalo Medicine were obtained, one of them from Setzidlbe himself, the other from my interpreter An'dali, better known as Andres Martínez, of Spanish descent, who was captured by the Apaches when a small boy, bought from them by the Kiowa, and raised as a member of the tribe. The legend he recorded in Spanish, from which I here set forth a translation, made as near literal as possible. I have given his version preference as being more complete, but there is little difference between them.

"This is the record of the old beliefs of the Indians concerning the Medicine of the Buffaloes, beliefs which have always been very strong among them. Even today they regard this Medicine as very powerful.

"A Kiowa woman was captured by some other nation of Indians and remained with them for a time, until at last she found the chance to escape. After traveling some days she became hungry and thirsty, and wept, and thought she would die of the hunger and thirst. One afternoon when the sun was almost setting there arose a strong gale from the north, with much cold; and as she was traveling over a very level prairie, she had no way to escape from the terribly cold wind. It was getting dark, and the poor woman was already freezing, when she saw a mass or bulk ahead, but could not make it out clearly because of the cold and snow, and it naturally gave her a feeling of fear. Nevertheless she hurried up to it, and found it to be a dead buffalo bull. As it was now dark, she felt with her hands and found that the wolves had eaten out the inner parts, and that the rest had dried up within the hide. Although the bull still stunk, she worked her way in between the ribs, enduring the cold until she fell asleep. Then she began to dream that the buffalo spoke to her, and told her not to fear, that he would give her power to see all the world in her dreams, and that she would reach her tribe without accident. He said that she should go and cut off his tail, and take many bunches of wool from his body; then told her what colors to use for paint, and just what she should do when she arrived among her people. Finally he informed her that whatever he might tell her to do in dreams in the future, that must be done.

"At last the buffalo told her to open her eyes, and when she remembered and did so it was already day. The bad smell of the buffalo carcass had changed to lovely odors. She made her way out from her sleeping place and did what the buffalo had told her. She cut off his tail



[5] *Left to right:* Feather love charm (2/4389); child's hair charm (2/2510); feather hair ornament (2/2586). L (*left to right*): 11 in.; 10 in.; 10 in.

and pulled many mats of wool from his body, just as he had told her in the dream, and then started to leave, first bidding him farewell and praying that he would make her path straight. And as she was praying and pleading with so much devotion, the bull spoke, and told her to look at him. She looked with much fear, but he told her not to be afraid. Then he got up and told her to come near, and when she came he began to blow different colors into her mouth, telling her that she should never make these colors come forth except to cure wounded persons, or when someone had the bad luck to break a leg. She would be able to cure all kinds of wounds, the bull told her. She would get a husband, too, he said, and would have six sons, and she should make a shield for each of them, seven in all. These and her tipi should be painted with different colors in certain patterns. All this should be kept secret until the opportunity came to doctor some wounded person. She told him that she would keep it secret until he revealed in a dream that she should let it out, as he had promised to instruct in dreams as to what must be done. Then she took her leave of him, praying for long life and good luck, to which he answered that he would give her what she asked, and that he himself would turn into a crow, and fly before her, to guide her straight to her nation.

"In an instant the buffalo bull had become a crow, and flying ahead, called to her to follow him. So she followed until at last they came to a knoll. Here he showed her the Kiowa camps where her parents and

relations were living, and reminding her that he would reveal all the secrets of the Medicine of the Buffaloes to her in dreams, he departed. Giving him a thousand thanks (*mil gracias*) for his kindness in saving her, she set out for the camps, where there was much joy at her arrival. But she kept all the buffalo had told her as a secret, never telling it to anyone. She continued to dream that he spoke to her.

"One time as the Tribe was traveling across the country, they had a battle, and many were wounded, they thought unto death. Then this woman told them she would cure them all if they would prepare a lodge, and give her one horse from each of the wounded men, and could bring her seven feathers of the sparrow hawk and the crow. And she told them that nobody should break a bone of any sort near where she was making medicine with the wounded men. Then she began with them, blowing upon the wounds with different colors, especially red earth, and also rubbing her head upon them, roaring like a buffalo. She cured them in four days, and so became the object of great admiration among the Indians, who considered her very powerful. And she continued curing the wounded every time the opportunity offered itself.

"Wounds of all classes she cured, especially those encountered in war, until she married, then she gave her husband the medicine, and made him a shield so that he might be a good warrior, but a better doctor for wounds or swellings (*inchasones*) of every kind. Thus her dreams told her, and she did all that the buffalo revealed. She instructed her husband to get seven tails of buffalo bulls, and he went out and killed the bulls and took the tails. With these she made the medicine, tying them together, and blowing upon them with red color which came out of her mouth, and so that it would be complete, tied upon it hoofs of stags (*"benao"-venado*) and feathers of the sparrow hawk and crow. This she gave to her husband, telling him the method of using it, also that the buffalo would tell him in dreams how the medicine should be managed. From that time to this it has been a thing of much importance. Even today the Kiowas believe that this medicine is a very powerful thing.

"Time passed and the man became noted in war, and made medicine for all the wounded and cured them. In time the couple had sons, and to them they gave the same medicine, and they also became very valiant in war and good doctors. Thus the medicines were held with much respect. When one of the doctors found himself getting old he gave his medicine to his son or nearest relative.

"This has been one of the strongest beliefs among the Indians. I myself [Andali] have no doubt that the Indian has revelations and some power in these matters, as I have lived with them. I was captured when very

young, and know all the customs of the Indians when they were very rebellious (*muy rebeldes*). Each family then professed a god which was what they believed in. Even now when they are subject to the government they still hold the same beliefs."

"A. Martínez."

The first version was very similar to the above, but lacking in detail. The difference lay in the substitution of a tornado for a norther as the cause of the woman's seeking shelter, and the statement that she afterwards had three sons instead of the six mentioned in the Martínez version.

With regard to the details of the use of the "medicine" Sr. Martinez wrote me a letter, which I have translated as follows:



[6] *Left*: Painted buckskin medicine shield cover with hawk feathers; *right*, the painted buffalo-hide medicine shield itself, with hawk, eagle feather, and trade cloth decoration (2/4644). D: 16 in.

"Anadarko, Oklahoma. February 10, 1911.

"Señor Harrington

"My friend:

"If you were wounded and I were a Buffalo Doctor, you would send me the pipe of peace filled with tobacco, and would send me word that everything necessary for the medicine would be [sent] like the pipe. Then I throw earth on my hands, rubbing my hands with the earth. After this I take the pipe and someone brings the fire and fixes it for me; then I offer it to the Medicine to smoke, puffing upon it with the smoke of tobacco, and beseeching it, with devotion, [to grant] a good cure.

"Finishing the smoking I take the Medicine and the pipe and betake myself to where the wounded man is staying, and entering, roar at him like a buffalo, blow upon his wound different colors, which I make come out of my mouth or from my body, and suck the matter from the wound, making from this same matter different colors.

"The doctor must stay four days with the wounded man, and if he is not cured in four days they send him the pipe again, and pay him the same the second time.

"I can sing the songs, but not write them.

"A. Martínez."

The following remarks concerning the Medicine and directions for its use were given as final instructions by Setzidlbe:

"This will always be a medicine until it turns to dust. Before you use the Medicine you must always smoke it. About sunrise get some hot coals into a little heap, and sit to the west of them facing east, so that the smoke will be between you and the sun. Then when the sun comes up, sprinkle some of the sweet grass *ásun* upon the coals and present first the heads, then the tails of the Medicines to the smoke. If you have no sweet grass use the perfume or incense *kun'kodl*. If the smoking must be done in the house, get some earth from outside to lay the coals upon. Just before using, fill the pipe *sato* and offer the smoke to the four directions and to the Medicine. Give it another smoke before you put it away. The two colors of pigment in the case should be used to paint the patient in accordance with instructions received in dreams, either by the doctor or the injured man himself. There is, or should be, a little bag attached to one of the Medicines containing a mixture called *godlkiadai*. If a rib is broken, this bag is untied and held under the patient's nose. It makes him

sneeze and the sneezing seems to draw the broken ends of the rib together. This is also used for colds. If anyone has a swelling, take a bit of flint or glass and cut it until it bleeds, then rub it with a little of the swelling medicine stick (*piedldai*) pounded up and mixed with spittle. The loose herb medicine is *seonkia*, put in to perfume the other things and keep them pure. A little bit of the swelling medicine put against an aching tooth will stop the pain, and it has also been used to stop nosebleed and bleeding at the mouth.

"For fever, dip the ends of the tails four times in water, and sprinkle over the sick person, then leave the medicine lying on his breast until he gets better, except while he is eating.

"At home the Medicine should be hung up on the west wall of the house or tipi, facing the door, and when you come in to get it, walk around south of the fire, and back north of the fire to the door. Never permit meat to be thrown at you, and never eat any meat that has been hung up.

"Never throw the Medicine, always carry it or hand it.

"In traveling, always hang the bag on a tree when you stop for a while, or camp.

"Always talk to the Medicine when you want it to help you."

A particular pattern of shield was used by the Buffalo Medicine men, which it might not be out of place to describe here, as it was a part of their paraphernalia. None of the old shields can now be found, but I was able to find two new ones, of cowhide, which illustrate quite accurately, it is said, the old pattern.

These shields measure respectively $17\frac{1}{2}$ and $16\frac{1}{4}$ inches in diameter. Both are provided with buckskin covers, plain but for a narrow border of red earth paint and two spots of red about $1\frac{1}{2}$ inches in diameter situated above and on either side of the center. The smaller shield (2/4644) [6] has a bunch of hawk feathers dangling from each of these two spots, while in the larger specimen one bunch is hawk, the other, crow feathers.

The shield proper is in each case covered with red paint on both sides, front and back, except in the center of the front where there is a circle in solid blue, some five inches in diameter. This, in the smaller shield, has a narrow border of yellow. To each is attached a strip of red cloth running across the top and hanging down at both sides, to which are attached eagle and hawk feathers, and in the larger specimen, two crow wings. Corresponding to the bunches of feathers on the cover are two bunches on the shield proper, similarly situated. Both bunches are hawk on the small, and a mixture of hawk and crow on the large shield, each bunch attached

to a thong passing through two holes in the rawhide. On the back the handle is attached to these same thongs, a handle consisting of a strip of buckskin in one case (the larger) and a double braided rope made of small red cords in the other, both measuring about two feet from fastening to fastening. On these same thongs are also attached, at the back of each shield, two cow tails, which take the place of buffalo tails in the original; also, on the small shield, to the right, a piece of incense root, *Koato*, and to the left a little sack of paint, *tedlgueta*, used as directed by dreams. The large shield has a braid of sweet grass tied on the fastening to the right. It is said that in battle a small Buffalo Medicine was tied on the bunch of hawk feathers to the left, on the front of every Buffalo shield.

The Buffalo Shields (*Pakyuin*) were always kept on tripods or poles outside the tipi in the old days, carefully covered in bad weather, but exposed when clear. Care was taken to turn the face of each shield toward



[7] Left: Beaded deer-tail charm (2/2487); right, eagle-foot medicine charm (2/2508). L (left to right): 7½ in.; 8 in.

the wind, as it is thus that the buffalo bull prefers to stand, so the brisk prairie wind can blow back from his eyes his great mop of hair.

Approaching in function the war bundle seen among other tribes was the "war medicine" garment (2/2567) called *podlkiatakasanta*, obtained from an old warrior Hampo [2]. This consists of a piece of cotton sheeting a yard wide and a little over seven feet long. Near one side a wavy-colored band has been painted, reaching from end to end, containing stripes of green, blue, yellow, and red, and aggregating $2\frac{1}{4}$ inches wide. This represents the rainbow. At the center is a circle drawn in blue, with four rays or projections, the upper one having three lobes or points, the whole figure representing the morning star. The circle is $2\frac{1}{2}$ inches in diameter. Near the center of the sheet, on the side where the rainbow is drawn, are two buckskin thongs 18 inches apart, for tying about the wearer's neck to hold the fabric, worn like a cape, in place. It was kept carefully folded and rolled around a slender semi-polished stick, and wrapped in a number of pieces of sheeting and calico along with a little war whistle, apparently made from one of the wing bones of an eagle. Hampo told us that the Morning Star had been appearing to him in visions since he was a young man, and had promised to help him. The war cape was made according to directions thus received, and was worn in battle to keep bullets away, through the power of the Morning Star. There was formerly a black wrapper on the bundle to represent night, while the white sheet itself symbolizes dawn.

A number of minor amulets were also brought to light, such as the *kinadu*, or shield medicine, a piece of horse tail cut and fitted to a small hoop, which was covered with red flannel, beaded, and hung with small brass bells [3]. This represents a scalp and was hung from the chin of the warrior's horse in battle, to protect him from bullet or arrow (2/2140). Another was the eagle-foot medicine, worn attached to the scalp-lock to promote long life, and called *koatohiansoi*. It consists of the skin of the leg and foot of an eagle or large hawk flattened out, backed with buckskin, bordered with beads, and dyed pale green. Its use was, as usual, suggested in a dream (2/2508) [7]. Two tails of the black-tailed deer (?) trimmed down to form tassels, one of which is beaded at the base, formed a good-luck amulet to tie in the hair of a small child. This is called *tatonto*, and the catalogue number is 2/2487 [7]. The tails of other animals, particularly, it is said, of the badger, were often thus used. One of the many amulets to drive away illness is a little hoop of rawhide about two inches in diameter, with four spokes of the same, the whole being wrapped in porcupine quills dyed purple and yellow (a few only are left) and decorated besides with the remains of two feathers, one of which has been colored red. It was called *katadl*, and was used by children, tied on the

hair (2/2510) [5]. A bunch of feathers from the tail of a woodpecker resembling, if not identical with, the yellowhammer, an eagle-down feather and a string of green beads, all fastened together, constituted an amulet against witchcraft (*gudlantetun*) (2/2586), and another bunch of feathers was worn on the shoulder as a love charm, *kinadai* (2/4389) [5]. A weasel skin (2/2579) [8], called *tsotante* was said to be strong "medicine," but I could not find its purpose. With the Kiowa, as among many other Plains tribes, it is customary to dry the umbilical cord of a newly born babe and place it in a little beaded buckskin bag, sometimes in the form of a conventionalized lizard or turtle, where it is securely sewed up and is worn thereafter through childhood as a luck amulet. The Kiowa specimens at hand are merely small buckskin packets of rhomboidal form, with strings or tassels at the corners, and often decorated with beads, but without much resemblance to either lizard or turtle. This form of amulet is known as *pépot*.



[8] Left: Buffalo-tail (2/2578); right, weasel skin medicine (2/2579). L (left to right): 20 in.; 18 in.

THE MUSEUM SHOP

Our stock of Eskimo crafts includes soapstone carvings from Canada, \$35 to \$300, and ivory carvings from Alaska, \$16 to \$95. Also from Alaska: small seal fur dolls and animals: owls, mice, bears, and seals, \$3.50 to \$12.

Pictured are two soapstone sculptures: a lovely contemporary bird, 6 inches high, \$60, and a figure dating from the late 1950s, 7½ inches high, \$300. We also have other birds and people, walruses, seals, and fish.

Also shown are two ivory sculptures: a mother walrus with her baby on her back, 4 inches long, \$95, and an Eskimo hunter in a kayak, 6 inches long, \$90. (An ivory hunter in a soapstone kayak, 6 inches long, is \$75.) Also available: other walruses and people, birds, seals, billikins (small good luck figures), bracelets, pendants, and bookmarks.



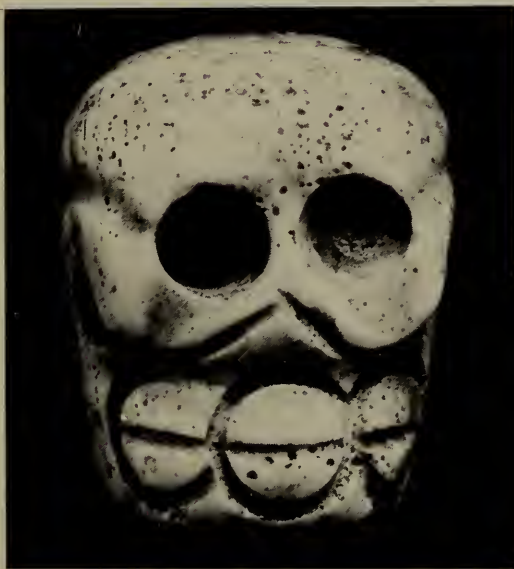
We have a wide selection of books for children and adults on Eskimo art and culture: see *Books About Indians*, available to members for 15 cents postage (non-members, 50 cents). We also plan to stock some Eskimo art print calendars before the end of the year; please inquire.

Many of the crafts mentioned in the summer issue of *Indian Notes* are still available, including several of the Eskimo musk-ox fur garments; inquiries welcomed.

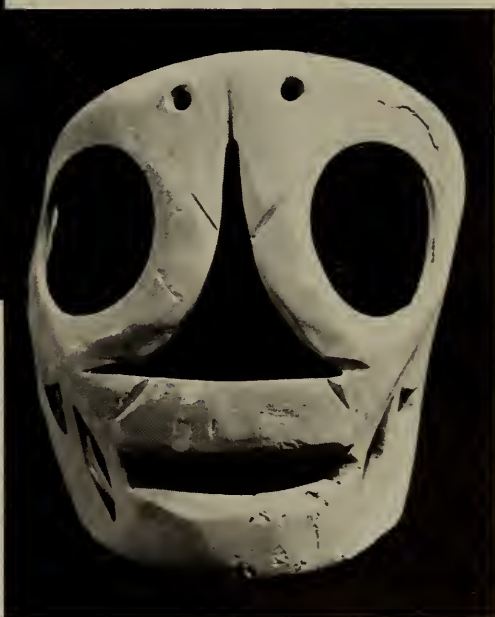
Due to lack of space we are mentioning only Eskimo articles, but we suggest that anyone in the metropolitan area drop in and see the large variety of American Indian crafts we have for sale.



VISIONS OF MORTALITY — NEW SPECIAL EXHIBIT



Above: Small carved shell bead from a necklace; Aztec; Valley of Mexico, Mexico (24/7016). $\frac{3}{4} \times 1$ in. *Right:* Conch shell pierced in death's head design; Huastec; Veracruz, Mexico (24/3354). $3\frac{1}{2} \times 4\frac{1}{4}$ in.



A temporary exhibition, *Visions of Mortality: The Skull Motif in Indian Art*, opened to an enthusiastic crowd of Museum members on Thursday evening, November 2nd. This show includes some 62 examples demonstrating the variety of ways in which the Indian artist used the human skull as an art motif in bone, stone, clay, and wood. Some of these were masks, pendants, jewelry, or costume adornment; others were architectural ornaments or containers; a few served purposes which we cannot fathom today.

Although the use of the skull as an art object is common throughout the Americas, it was most prevalent in Mexico, Guatemala, and Peru; the only other Latin American region employing the concept to such a major degree were the Taíno peoples of the eastern Caribbean. In North America, the so-called Southern Death Cult seems to have enjoyed a monopoly in this regard. Examples from all of these regions are included in the exhibition.



[1] Carved rock crystal skull, loaned by Anna Mitchell-Hedges. $5\frac{1}{2} \times 6 \times 8$ in.

The particular feature of *Visions of Mortality* is the magnificent life-sized rock crystal skull [1] found by Anna Mitchell-Hedges in 1927 at Lubaantun, British Honduras. Carved from a single block of crystal, this is the largest of four such skulls known to survive, and is the only one with a movable jaw. We are fortunate in being able to exhibit it for the first time publicly, through the courtesy of Miss Mitchell-Hedges, who generously loaned it to the Museum for the duration of this presentation.

The specimens displayed in *Visions of Mortality* are haunting and powerful — far from being morbid, they are a pragmatic acceptance of mortality, and even hint at laughter in the face of the unknown.

The exhibit was installed by Susan Krause-Martin and Marlene Martin, and will continue through March 1973.



Painted papier-mâché skull for Day of the Dead celebration; made in 1972 by Felipe Linares, Mexico City, Mexico (24/7360). Courtesy Elena Eritta. $7\frac{1}{4} \times 8\frac{1}{4} \times 9$ in.

THE BRITISH VIRGIN ISLANDS ARCHEOLOGICAL SURVEY: FIRST SEASON

Alfredo E. Figueredo
Research Associate

The Museum is happy to acknowledge the generous cooperation of the government of the British Virgin Islands, and especially of Mr. Willard Wheatley, Chief Minister and his Administrative Secretary, Mr. Elton Georges; and, on the island of Virgin Gorda itself, of Mr. Malvin Flax, Government Representative. We would also like to extend our thanks to all the people of Virgin Gorda.

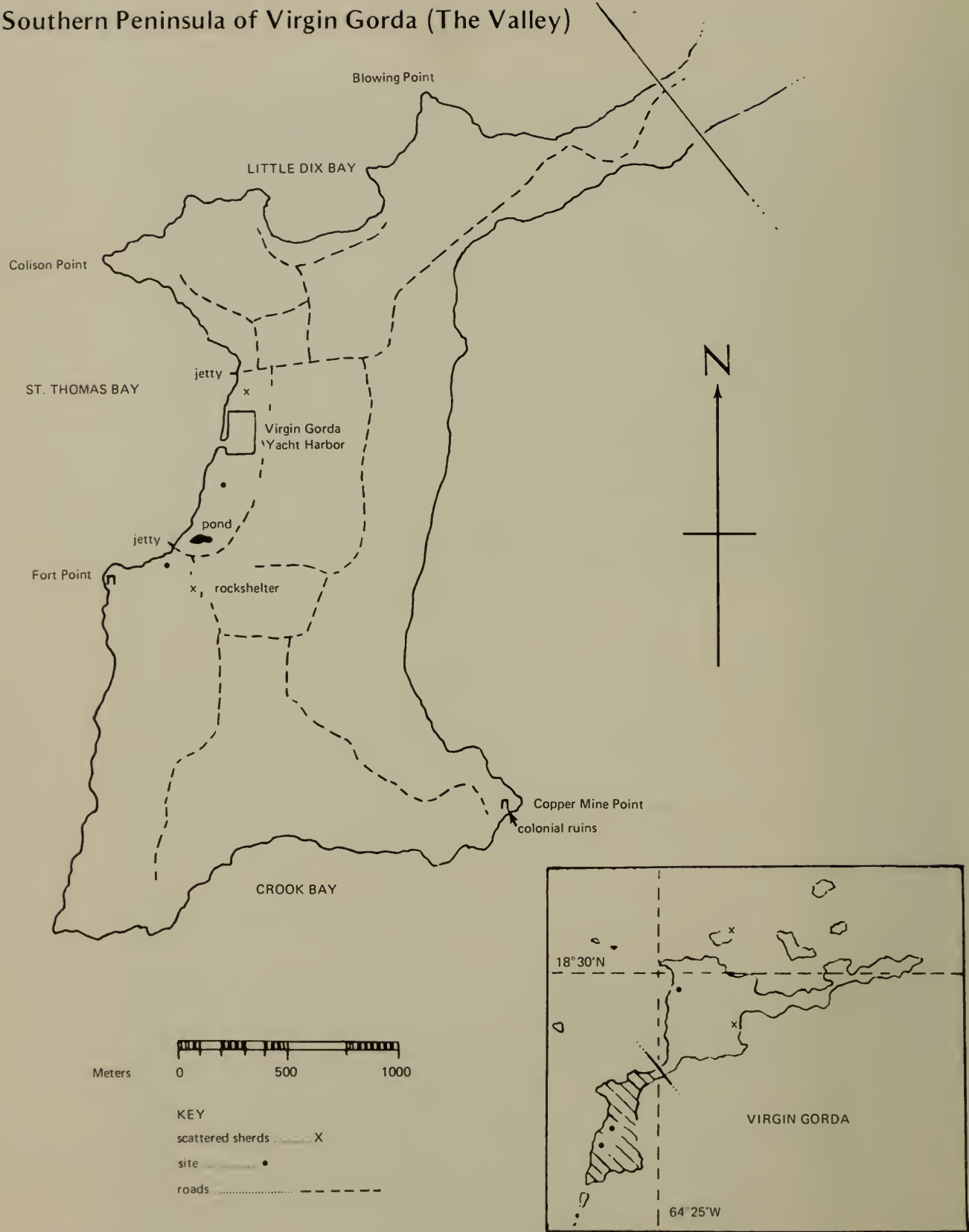
The British Virgin Islands Archeological Survey was conceived as part of the Museum's renewed interest in research activities. As is well known, the Museum's Antillean collections are the largest and most complete in the world. Nevertheless, their interpretation becomes difficult due to large gaps in our knowledge of West Indian archeology. One of these gaps is represented by the British Virgin Islands, an area where no professional archeological survey had ever been conducted.

Since 1907 the Museum has been acquiring archeological material from the Lesser Antilles in a methodic manner. As a result, it has become the major center for the study of that region's prehistory. Equally early, the Museum began acquiring Puerto Rican specimens, and from 1916 to 1917 it conducted the first archeological survey of the American Virgin Islands. However, since 1931 no archeological expedition connected with the Museum has been sent to that area.

Members of the Survey with Dr. C. M. Raggi of Russell Sage College: *left to right*, Vladislav I. Mikijanic, Dr. Raggi, the author, Jeffrey M. Gross, Margerie Green, George M. Adamo (photo by J. R. Stone)



Southern Peninsula of Virgin Gorda (The Valley)



Shaded area indicates section in detail above.

The Survey has worked out a grid system which is not shown on this map; it will be explained in a future issue of Indian Notes. (Map by J. M. Gross)

During the last forty-one years a number of questions have been raised about problems that were little thought of during the first third of this century, such as the antiquity of man in the West Indies and the spread of certain art styles, especially in pottery. The British Virgin Islands are strategically situated so that, with carefully controlled excavations, they could yield important data. It was in order to help clarify the overall picture of Caribbean archeology that we undertook to establish a survey on these islands.

Of the 40 or so islands in the group, we chose Virgin Gorda as our starting point, and it is only there that we have dug so far. The choice was obvious: Virgin Gorda is one of the largest in the group, and it is also the island farthest from Puerto Rico and the other Virgins and closest to the Lesser Antilles. Indeed, its first European settlers came to Virgin Gorda from Anguilla, one of the Lesser Antilles, in 1680. We thought that prehistoric migrations may have followed the same route. Another consideration was that Virgin Gorda had sufficient flat, arable land to have been inviting to agriculturalists, and its indented coast would have afforded primitive fishing peoples with ample sustenance.

Virgin Gorda is approximately 14 kilometers long and varies from less than one to slightly more than three in width. Its central part is a rough square taken up mostly by a flat-topped mountain called Virgin Peak, which is over 450 meters high. A number of small coastal valleys surround this mountainous mass, and two important peninsulas extend away from it to the south and east.

The southern peninsula, called The Valley, has the most flat land on the island. It also has the largest modern settlement, a charming rural community called Spanishtown. The eastern peninsula has a few flat areas, but it mostly resembles a ridge, and ends abruptly with the soaring cliffs of Pájaros Point. In prehistoric times as now, The Valley would have been the most attractive place for settlement.

Our reconnaissance of Virgin Gorda began the first of June with a party of five students under the direction of the writer. They were recruited from among anthropology majors in universities in the United States. Because of our small number we shared in most of the work.

For living quarters we rented a small house on Crabbe Hill Road, The Valley, which had been abandoned for months and had become the habitation of scorpions and other pests. After a thorough cleaning, though, it became quite comfortable and safe. The perfect climate and friendly population made our stay most enjoyable.

Since the distribution of food in the island is at an almost pre-commercial stage, we supplied ourselves with food and ate in the same manner as the natives, having roughly the same diet, which relies heavily

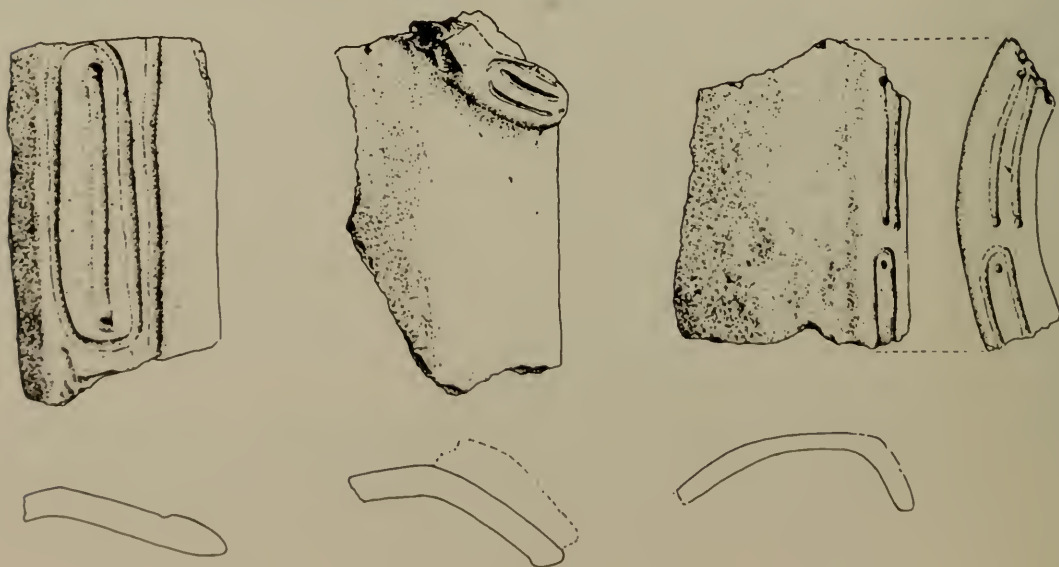
on fresh fish and canned goods; eggs, red meat, and milk were difficult to procure. Tropical fruits such as cashews, soursops, and genips, on the other hand, were abundant and free for the taking.

Almost immediately we began finding prehistoric artifacts, and in the course of a few days located three sites and four surface concentrations of broken aboriginal pottery. One of the sites was apparently that of a people so primitive that they had not yet discovered or heard of pottery, and made mainly shell artifacts, but these are so rude that only after more careful analysis will it be possible to determine if they are definitely man-made.

The broken pieces of pottery that we found were of several styles, yet they seem to indicate that people advanced enough to know the art of ceramics lived on the island perhaps as much as two thousand years ago. This estimate is based on fragments of Saladoid ware that we found, some of it painted white over red; the oldest fragments of this pottery from neighboring islands have been radiocarbon-dated to that many years before the present. We do not have our own radiocarbon dates as of this writing, but arrived at our tentative figures by comparing Virgin Gorda artifacts to those from areas that have been so dated.

The most striking discovery of all was that of Chicoid pottery very similar to that from Hispaniola. While this pottery cannot be much earlier than A.D. 1200, it is important because of its ties to a complex ceremonialism and cult-system known generally as Taíno culture. This culture was not suspected of having spread so far eastward as our findings indicate. Also, the Virgin Gorda pottery sherds are more similar to those of the Taino heartland, like the Boca Chica and Capá styles, than they are

Chicoid pottery fragments (site S-3-2), Virgin Gorda; H (left to right): 3-5/8 in., 4-3/8 in., and 4 1/4 in. (Drawing by J. M. Gross)



to the closer Chicoid style called Esperanza, which, if anything, would have been the one we would have expected to find.

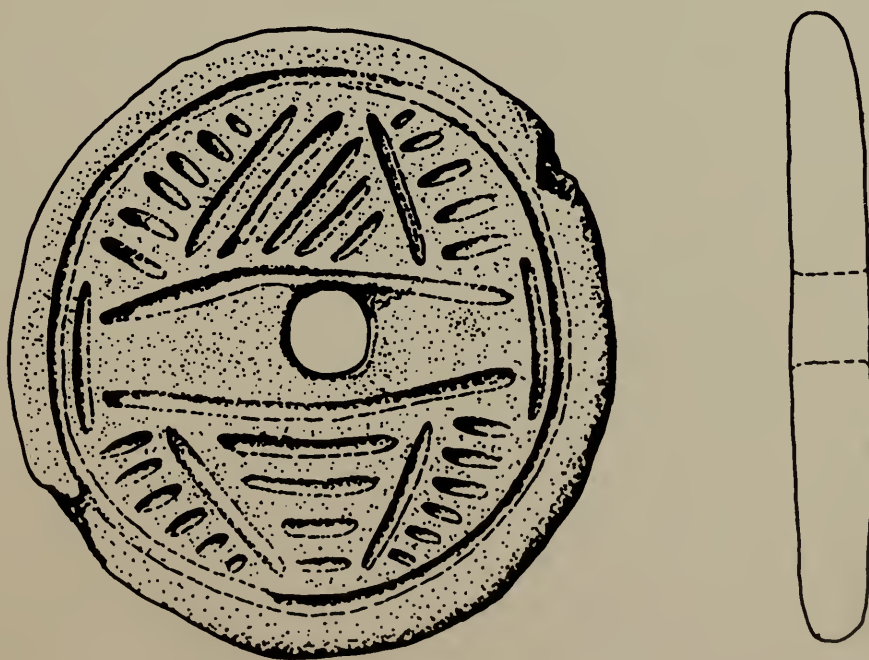
Associated with this pottery we found other objects of baked clay such as griddles and spindle whorls. These told us that the Taíno Indians grew both manioc and cotton. Manioc they would grate and bake into pancakes on the griddles, while the cotton was spun with the aid of the whorls.

A surprising find was that of a decorated spindle whorl, whose beautiful designs make it a unique object indeed. It is the only decorated spindle whorl of which I have any knowledge for the Antilles, and its motifs may have important cultural significance because they appear often in the pottery as well.

While our work was proceeding, several archeological sites became endangered in St. Thomas and St. Croix. Called there to help by the local government, we had to abandon our project the fourteenth of August. We did so gladly, however, as the sites in question had been discovered by Museum parties earlier in the century, and we felt it was our obligation to render assistance freely.

On the whole then, we can say that we had a fruitful first season, and look forward eagerly to the ones to come. As Virgin Gorda first, and then the other islands begin to yield their secrets, we will slowly fill in those gaps in our knowledge that at present make difficult any generalization about West Indian prehistory.

Decorated spindle whorl, Virgin Gorda. D: 3-3/8 in. (Drawing by J. M. Gross)



MUSEUM ACCREDITATION

The professional organization to which most museums belong is the American Association of Museums, with headquarters in Washington, D.C. The AAM provides a common ground for discussing various institutional problems, works to improve museum standards, and in general brings the institutions and their personnel together throughout the United States and Canada to consider mutual needs.

Until recently, there was no effective measure by which museums could be compared or evaluated. In 1969 the Director served on the committee whose responsibility was to determine just what a museum is, in the professional sense; the definition established by that committee has since become a basic part of the national organization's standard definition.

Out of the need for evaluation has come the Museum Accreditation Program, a means whereby every museum in the Association will face a visiting committee of other museum (professional) experts who will have the responsibility of determining whether or not the institution is a bona-fide museum, how well it does its job, and whether it is maintaining a standard sufficient to warrant accreditation. This is similar in almost every respect to the accrediting programs of the college and university organizations of the United States.

Such a determination is of vital importance to museums seriously attempting to serve their public, and in a legal sense will come to have a major influence upon the tax-exempt status so necessary today, as well as to the tax deduction privileges enjoyed by donors, and will have a decisive bearing upon the museum to receive grants of funds for various programs from foundations and other grant-making sources. In fact, museum personnel will undoubtedly regard accreditation as one of the measures by which they consider accepting a position.

On June 1, 1972, the Museum of the American Indian received its Certificate of Accreditation following a two-day Visiting Committee meeting held earlier in the year. We are happy to have been so recognized, and the use of the AAM seal will continue to certify our status as an approved professional organization.

Since we had already received our formal statement of non-profit tax exemption from the U.S. Bureau of Internal Revenue, this has been an important year for us legally. With the welcome but time-consuming determinations all settled, we can now proceed more confidently to the business at hand.



MUSEUM OF THE AMERICAN INDIAN HEYER FOUNDATION

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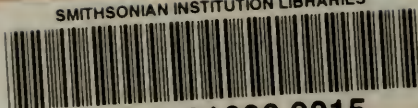
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